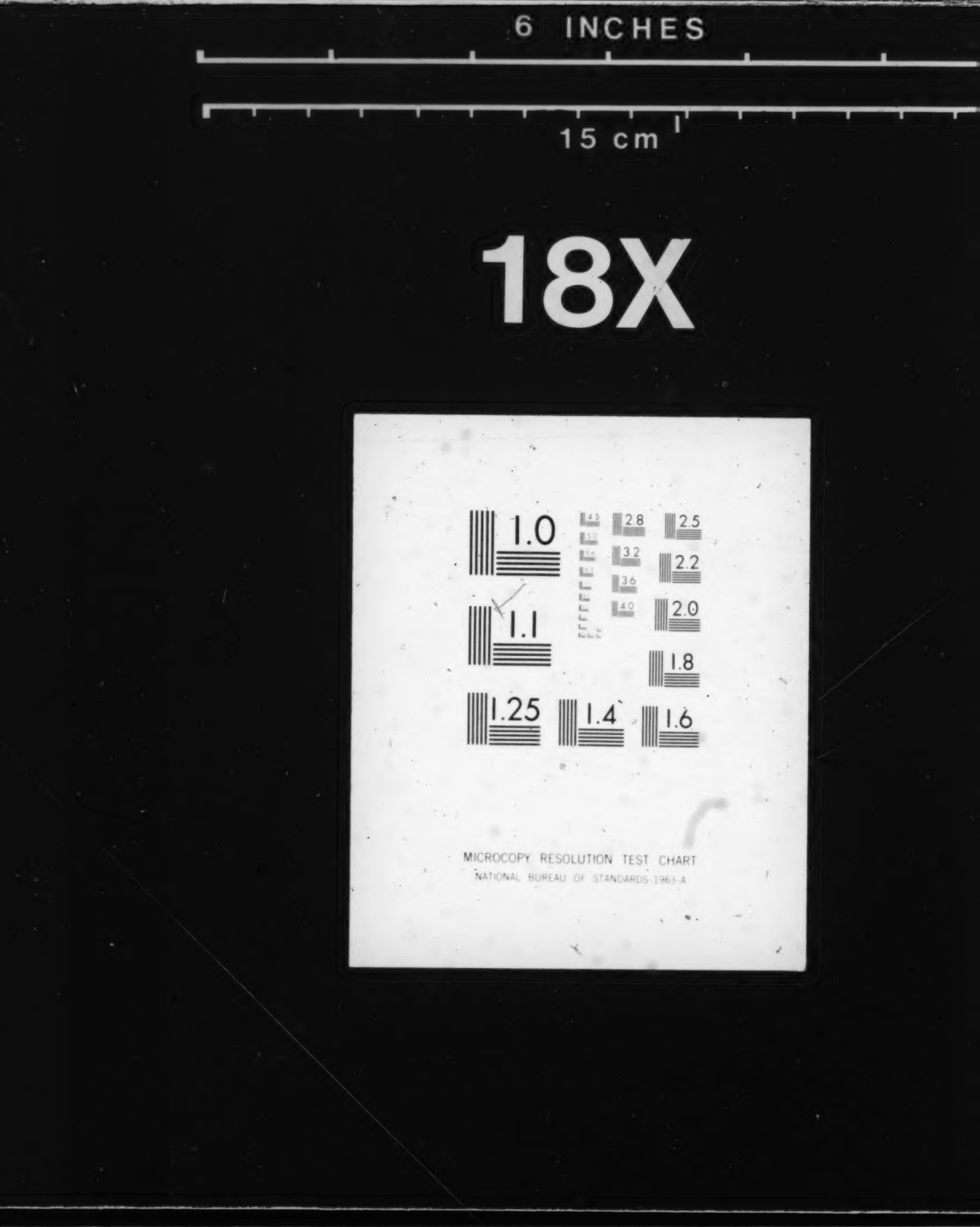
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EXHIBITION OF ENGLISH POTTERY OLD AND NEW

VICTORIA AND ALBERT MUSEUM ★★★★ 1935

COURTAULD INSTITUTE OF ART.

UNIVERSITY OF LONDON.

Presented by

The Director.

VICTORIA AND ALBERT MUSEUM

ENGLISH POTTERY OLD AND NEW

PUBLISHED UNDER THE AUTHORITY OF
THE BOARD OF EDUCATION
1936

4128

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PREFATORY NOTE

THIS BOOK of photographs records an Exhibition of English Pottery, Old and New, arranged by the Museum in collaboration with the Council for Art and Industry and held in the North Court from April to August 1935. The Exhibition was the second of a series with which it is intended to illustrate modern industrial art in its relation to English traditional styles. The thanks of the Museum and the Council are due to the firms and private individuals who again generously helped by the loan of specimens.

The arrangements for the Exhibition were in the charge of a Sub-committee composed of Sir Eric Maclagan (Chairman), Mr F. V. Burridge, Mr Ronald Copeland, Mr W. B. Honey, Mr Bernard Rackham and Mr C. L. Stocks. Help in the selection of the modern exhibits was kindly given by Mr W. B. Dalton and Mr Harry Trethowan. The selection of the historical series of English pottery, the lay-out of the Exhibition, and the arrangement of the objects were the work of Mr Honey, in consultation with Mr Rackham. Mr Honey was also responsible for the grouping of the objects in these photographs, which were taken by the Museum Photographer, Mr S. Horton. This book was planned by Mr Philip James in collaboration with Mr Burridge and Mr Honey. Mr McKnight Kauffer, a member of the council, generously agreed to design the cover.

ERIC MACLAGAN
FRANK PICK

April 1936

INTRODUCTION

THE Exhibition which this book records was planned to show some of the best work done in English pottery, past and present, and at the same time to illustrate the living tradition maintained in the art from mediaeval times to the present day. Such a tradition is not hard to trace. English pottery has always been distinguished by the devotion of its makers to utility as the prime reason for the existence of their wares; the virtues of these wares are generally the outcome of an intelligent use of their materials with this end in view, rather than any deliberate aim at decorative effect. This is apparent conspicuously in the mediaeval wares and continues right through to the table services of to-day. Such adherence to a practical aim by no means implies any lack of feeling for the aesthetic qualities of the potter's material. Decoration has been most notably successful where the technique proper to clay has been the vehicle for it. English potters have not been masters of painting like many of their fellow-craftsmen abroad; pottery- and porcelain-painting in this country has generally followed modes introduced from other countries in conformity with the fashion of the day. But these imported themes, whether derived from Italy or Ancient Greece, from China or Japan, have nearly always been transformed in their handling into something peculiar to the English genius, with results not the less delightful because of the modest pretensions of their authors. This applies with equal truth to wares of strictly useful destination and to ornamental vases and the statuettes which as an extension of the potter's art were included in the Exhibition.

English pottery wares are naturally of great variety and may for convenience be classified into several groups, to each of which a separate room was devoted in the Exhibition. The first two rooms, which contained the greater part of the whole body of exhibits, were devoted to the simpler table services and wares for domestic use. It is noteworthy that the majority of the modern exhibits chosen for these sections were produced for sale at low prices, well within the reach of buyers of moderate means. The remaining rooms contained the more purely decorative objects, such as flower-vases and figures and the more elaborate porcelain.

The first group comprised the pottery of what may be called the pre-Wedgwood period and such modern wares as maintain the same tradition. Earliest in date are the

nobly shaped mediaeval and Tudor wares (1), in which English pottery idiom first definitely asserted itself. The English stonewares and enamelled wares of the simpler kind, dating from the seventeenth and eighteenth centuries (4), though technically of foreign derivation, are in most cases recognisably English in form and characteristically simple in decoration. The lead-glazed wares of the seventeenth and the first half of the eighteenth century include the unique English slipware with its warm earthen colour (6) and the colour-glazed wares of Staffordshire usually associated with the names of John Astbury and Thomas Whieldon (8). The tradition created by all these wares, which though admirable in design as a rule made no pretension to refinement, has survived to give vitality and no small measure of aesthetic merit to many simple types of earthenware and stoneware made for common domestic or industrial use at the present day (2, 3, 5, 7, 9).

Table wares make up the second group, the finest older specimens being chiefly of the second half of the eighteenth and the early part of the nineteenth century (10, 12, 16, 18). Here the outstanding material is the English cream-coloured earthenware developed if not invented by Josiah Wedgwood. The making of this ware belongs to that phase in ceramic history marked by the vogue of Oriental porcelain, first brought to Europe in quantity by the various East India Companies. The whiteness, hardness and lightness of substance of porcelain brought a new standard of refinement which was attained more cheaply by Wedgwood with his cream-coloured earthenware, and it was this material and the practical and inexpensive bone china, developed about 1800 by Josiah Spode and others, which laid the foundation of the English potters' success in the world markets of the nineteenth century. Besides the characteristically plain wares, often of admirable form in the Neo-Classical manner, made by Wedgwood and his contemporaries (12, 16), a special note should be taken of the fanciful decoration in lively colours done on both earthenware and porcelain made for country markets (24, 34). The salt-glazed stoneware of Staffordshire (a slightly earlier ware akin to the cream-coloured and eventually superseded by it) and the still earlier delftware (22) also show the same unpretentious but exceedingly effective sort of painting. This work required no such skill or long training as the miniature work done on the costlier kinds of porcelain and was well within the powers of the pottery-trained craftsman. Transfer-printing from engraved plates is another characteristically English type of pottery decoration capable of charming results when used with discretion (20, 21). The modern

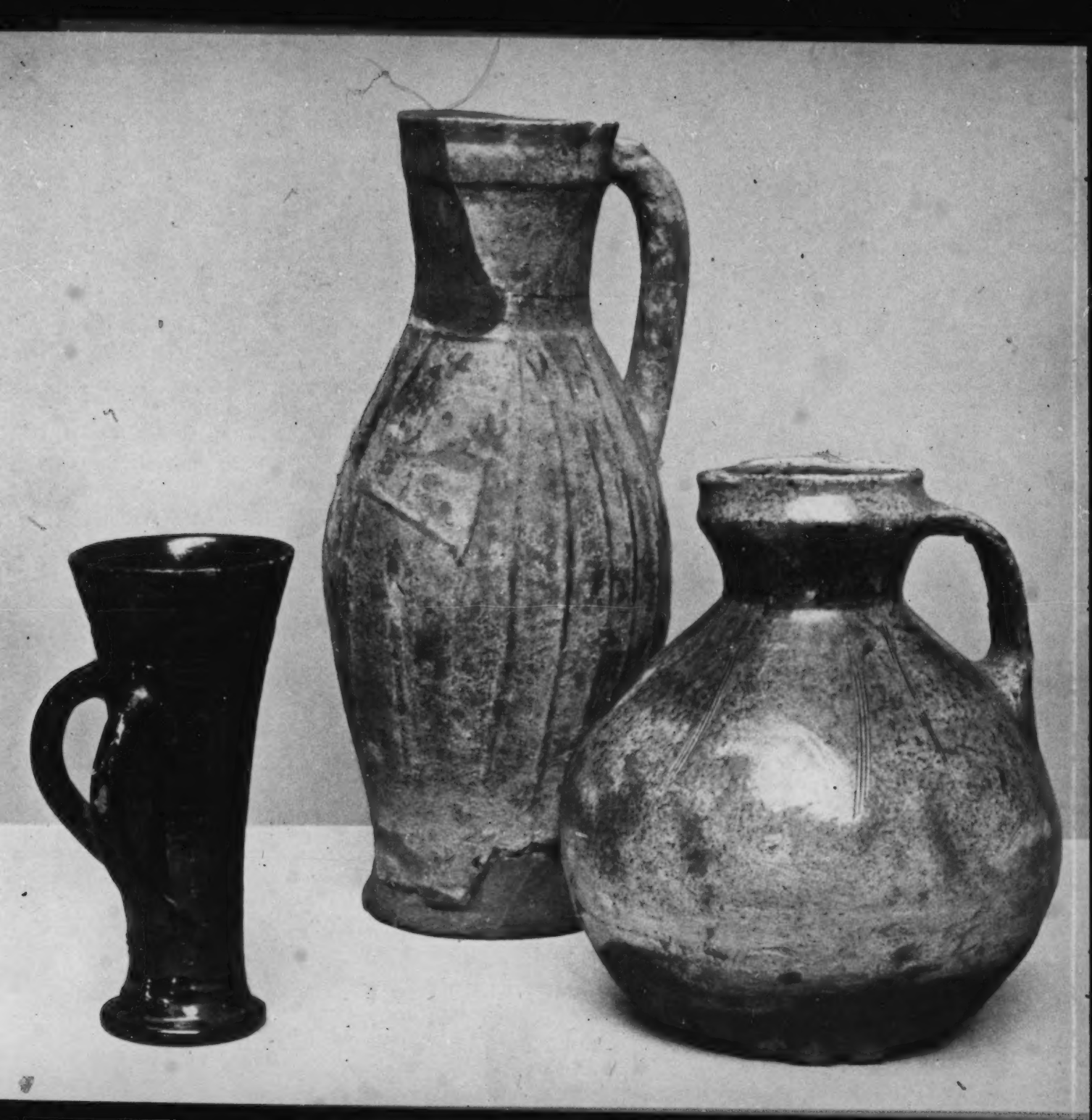
table-wares in cream colour and porcelain commonly show, as in the past, a technical perfection unapproached by any of the numerous foreign imitations. This perfection is seen to advantage in the plain or slightly decorated modern wares, chosen for their good shapes, of which a large number were included (11, 13, 14, 17, 26, 28, 33). Some modern painted ware by independent decorators and others (23, 25) has recovered to a remarkable extent the vitality and spontaneity as well as the fancy of the earlier painted cream-colour. Such qualities can of course be looked for in factory work only when the rhythms of the design to be copied are within the competence of the craftsman employed, who must virtually re-create it rather than attempt to reproduce the inimitable calligraphy of another; laborious copying inevitably produces a lifeless and unsatisfactory result. On mass-produced wares, bold and simple designs (19) are more appropriate than the mechanical reproduction of elaborate painting.

Unlike some other manufactures, pottery can seldom be completely mechanised and hand-work is commonly required at some stage or other. But the austere impersonal forms of the specifically modern style may sometimes fittingly symbolise the processes of mass-production, and some examples of this were also shown, together with some specimens of porcelain made for laboratory use of which the purely functional forms are by no means without aesthetic interest (27, 29).

English porcelain table-wares reached their highest level of artistic achievement in the eighteenth century. The Exhibition included a remarkable assemblage of Chelsea porcelain, chosen to represent the highest level of luxury, as well as of taste and accomplishment in the style prevailing in its period, ever reached in England in this department. The style of this ware is notably out of harmony with modern taste in decoration, but it must be remembered that not only utility but also delight, an element of playfulness, must sometimes have a place, and an apparently wanton extravagance may in this way find its justification. Modern economic conditions and the altered standing of painters rule out the possibility of securing such a result on the porcelain of the present day, and the Chelsea porcelain is accordingly not included in this book. On the other hand, the eighteenth-century Chelsea-Derby china, also shown, is a more accessible object-lesson, with its beautiful material and slight painting in admirable taste, always recognisably English in spite of its Classical mode (30, 31). The Staffordshire porcelain of the New Hall type (34) also shows much simple but ingenious decoration, which makes it an excellent model for the modern manufacturer (15, 35).

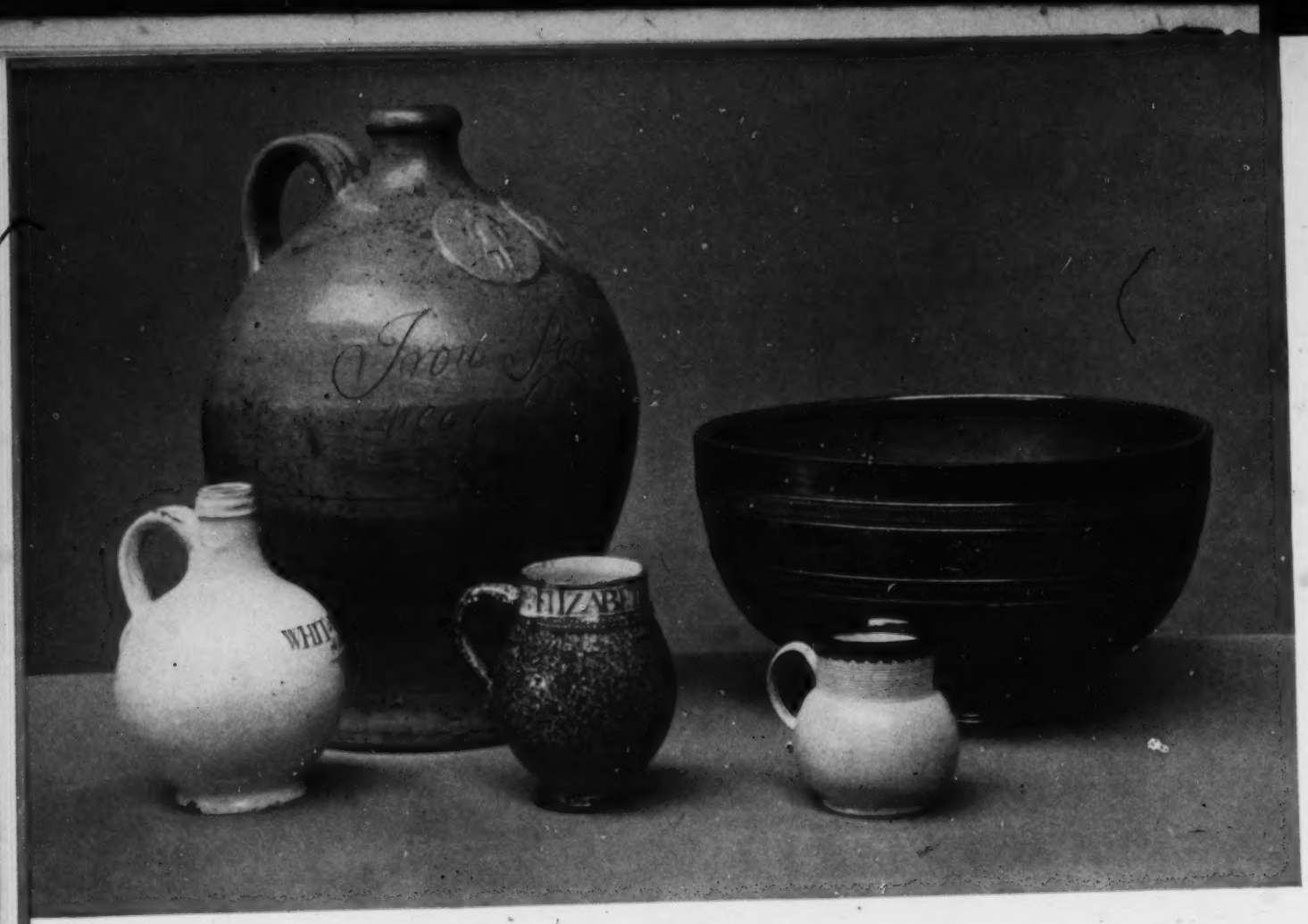
The vases and decorative wares made by modern English studio potters (37, 39–43, 45–47, 49) have been largely inspired by the Chinese, Corean and Japanese stonewares; examples of these were included in the Exhibition and they are accordingly represented in this book (36, 38, 44, 48). The influence of these Far Eastern wares, until lately unknown in the West, is comparable with that of the Chinese porcelain imported in the seventeenth and eighteenth centuries and represents a new element grafted on the tradition of English pottery. The austere beauty of the early Chinese ware accords well with modern taste (which indeed it may have helped to create) and its influence can hardly fail to be considerable and beneficial; its stress on form rather than decoration is in harmony with the earliest English tradition. Some vases and dishes made under factory conditions (50–53) show the same influences to a noteworthy degree, while some of the modern painted ware from the factories (55) takes up to a certain extent the tradition of the seventeenth-century English decorative dishes (54); the latter belong to the large class usually described as peasant ware, from which so many of the English virtues in pottery have been derived.

Mediaeval and Tudor Wares. Lent by the London Museum.



Brown stoneware made by Joseph Bourne & Son, Ltd., Denby, and a white stoneware jug by Doulton & Co. Ltd., Lambeth.

Stoneware jars and crucible made by Doulton & Co. Ltd., Lambeth, and a mineral-water bottle by Joseph Bourne & Co. Ltd., Denby.



Fulham and Nottingham stoneware and Lambeth enamelled earthenware. Dated (left to right) 1641, about 1750, 1628, 1682, 1726.

Fireproof "Dutch pot" and other kitchen ware, made by Joseph Bourne & Son, Ltd., Denby.

Staffordshire slipware: late seventeenth and eighteenth centuries. The strainer lent by Mr L. G. Duke, the jug and posset-pot by the Fitzwilliam Museum, Cambridge.

Earthenware jug made by C. H. Brannam & Co. Ltd.. Barnstaple, and a store-jar (lent by Mr Henry Bergen) and dish (lent by The Little Gallery) made by Michael Cardew, Winchcombe. Glos.

Staffordshire earthenware of the "Astbury" and "Whieldon" types decorated with coloured clays and glazes; middle of the eighteenth century. The teapot lent by Mr Wallace Elliot, the small jug by Mrs Illidge.

Black and brown-glazed earthenware. The sugar-basin, marbled teapot and jug by T. G. Green & Co. Ltd., Church Gresley, the coffeepot by J. Bourne & Son, Ltd., Denby, the brown teapot by Josiah Wedgwood & Sons, Ltd., Etruria.

Sauceboat, jelly-mould and other Staffordshire salt-glazed stoneware. Middle of the eighteenth century.

Hors d'œuvre set and dishes designed by Truda Carter and John Adams for Carter, Stabler & Adams, Ltd., Poole.

Leeds and Staffordshire cream-coloured ware, eighteenth century. The asparagus dish lent by Miss Antrobus, the bowl by Mr A. L. Allen.

Cream-coloured ware made by Johnson Bros. Ltd., Hanley, and by Josiah Wedgwood & Sons, Ltd., Etruria.

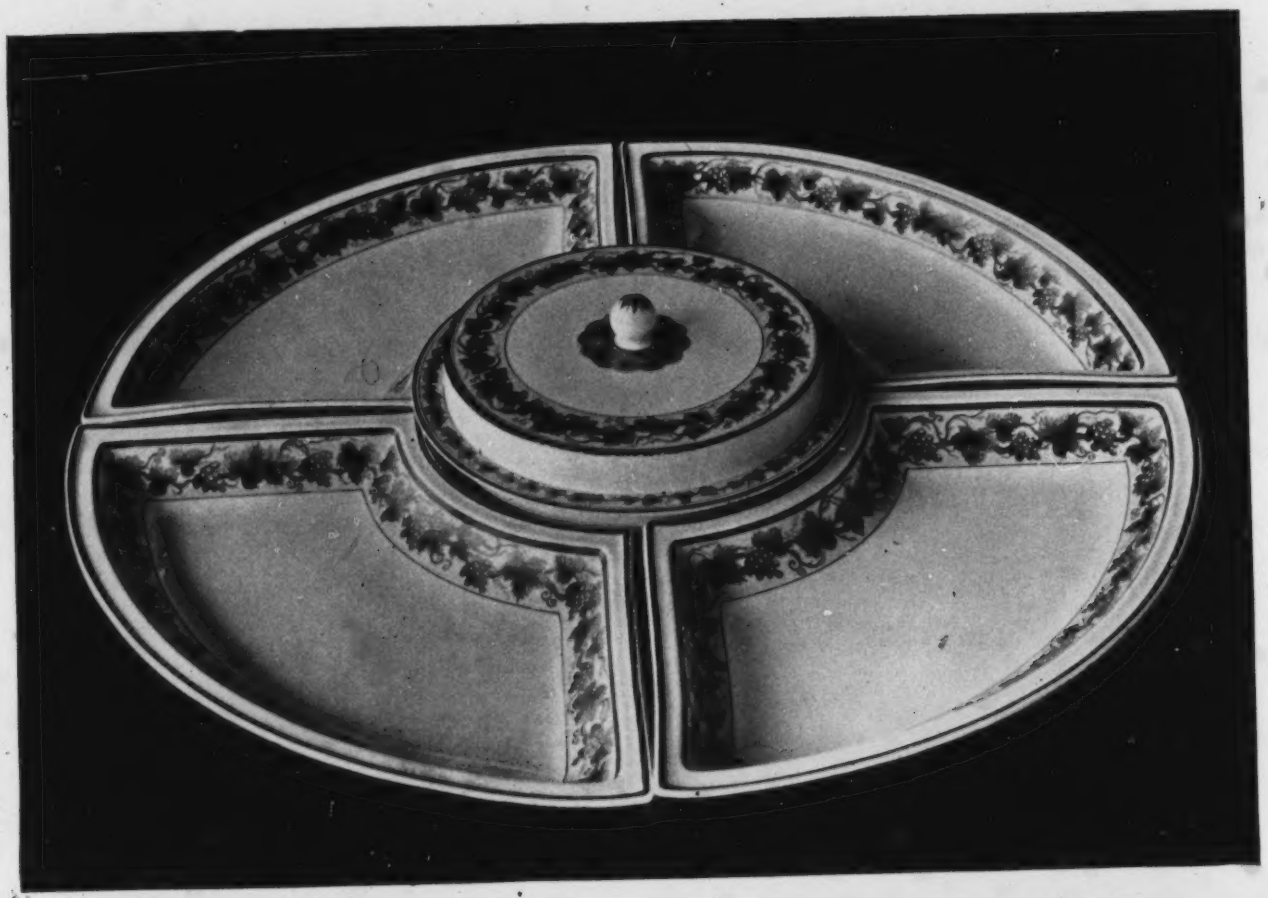
Cream-coloured earthenware designed by Millicent Taplin for Josiah Wedgwood & Sons, Ltd., and "stone china" designed by T. Hassall for W. T. Copeland & Sons, Ltd., Stoke-on-Trent.

Cream-coloured earthenware box and part of a dinner-service, painted in enamel colours, by A. E. Gray, Ltd., Hanley.

Wedgwood's and other Staffordshire cream-coloured ware painted in enamel colours. Late eighteenth century.

"Moonstone" earthenware designed by J. E. Goodwin, Keith Murray and Millicent Taplin for Josiah Wedgwood & Sons, Ltd., Etruria.

Cream-coloured ware supper set. Staffordshire (Wedgwood's factory, Etruria). about 1800.



Cream-coloured ware vegetable dishes designed by Norman Franks and by J. F. Price, and made by Pountney & Co. Ltd., Bristol; and a plate made by George Jones & Sons, Ltd., Stoke-on-Trent, for Heal & Son, Ltd., London.

Transfer-printed ware; eighteenth and early nineteenth centuries. The large jug, Staffordshire, printed at Liverpool; the dish made at Minton's factory, Stoke-on-Trent.

Transfer-printed ware; the plate designed by Victor Skellern for Josiah Wedgwood & Co. Ltd., the other pieces by R. G. Hagger for Minton's Ltd., Stoke-on-Trent.

Bristol delft-ware dish, punch-bowl and flower-holder. eighteenth century. Lent by Dr F. H. Garner.

Earthenware teapot and jug by A. E. Gray, Ltd., Hanley; dish designed by Louise Powell for Josiah Wedgwood & Sons, Ltd., and a plate painted by Dora M. Billington, London.

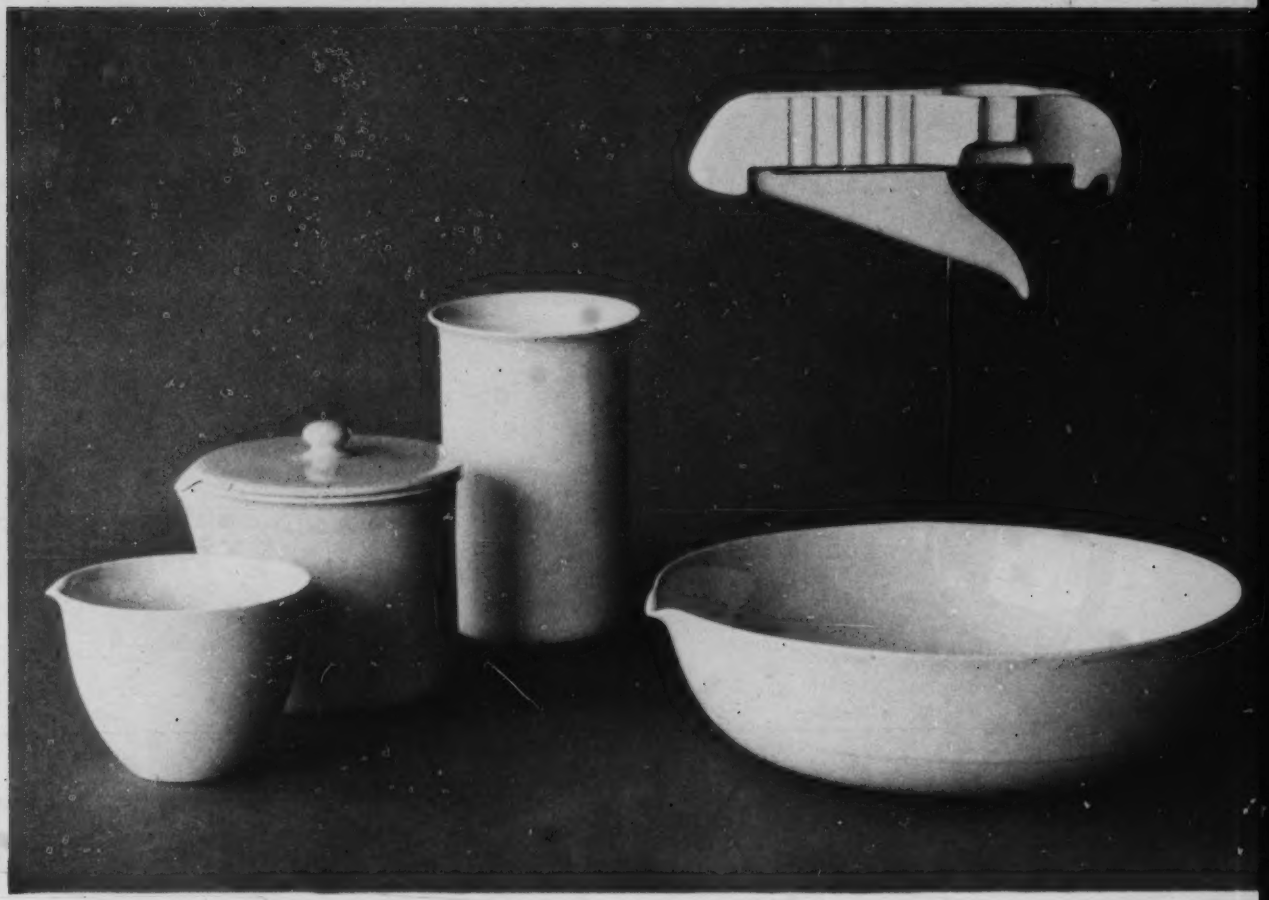
Leeds and Staffordshire cream-coloured ware painted in red and black, eighteenth century. The mug lent by Miss Antrobus.

Part of a cream-coloured earthenware service (made by Meakin's of Hanley), painted in red and black by Dora M. Billington, London.

Earthenware mugs designed by Keith Murray and made by Josiah Wedgwood & Sons, Ltd., Etruria.

Vase, bowl and box, designed by Keith Murray and made by Josiah Wedgwood & Sons, Ltd., Etruria.

Coffee services made by Carter, Stabler & Adams, Ltd., Poole, and by Josiah Wedgwood & Sons, Ltd., Etruria, the latter from designs by Keith Murray.



Porcelain for laboratory and industrial use made by Doulton & Co Ltd., Lambeth, and by the Royal Worcester Porcelain Co. Ltd

Porcelain table-wares made at Chelsea about 1775 under the management of William Duesbury ("Chelsea-Derby").

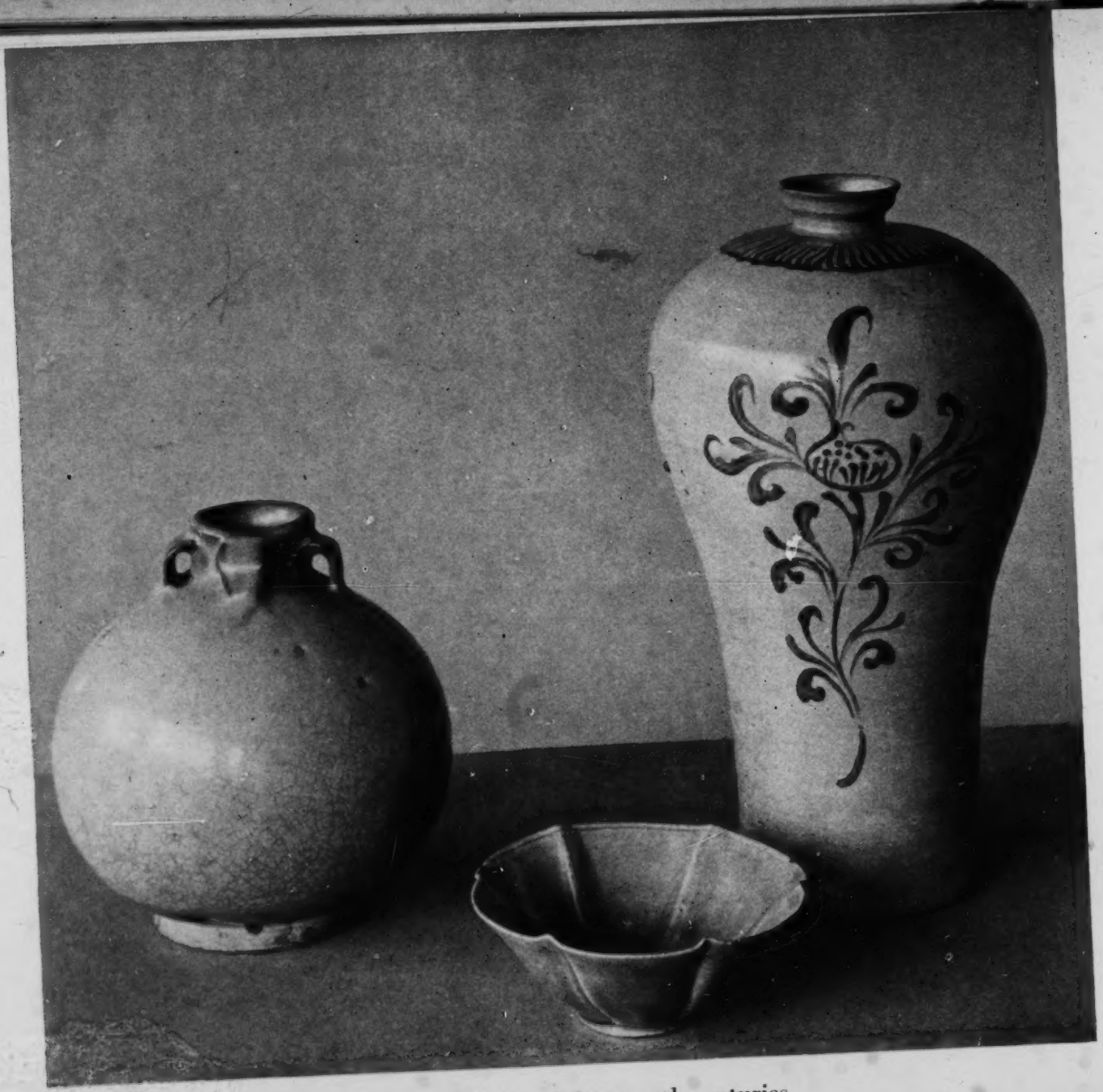
Porcelain services made by the Royal Worcester Porcelain Co. Ltd., and by Josiah Wedgwood & Sons, Ltd., Etruria.

Parts of two porcelain services designed respectively by Joan Topham and René Crevel and made by the Royal Worcester Porcelain Co. Ltd.

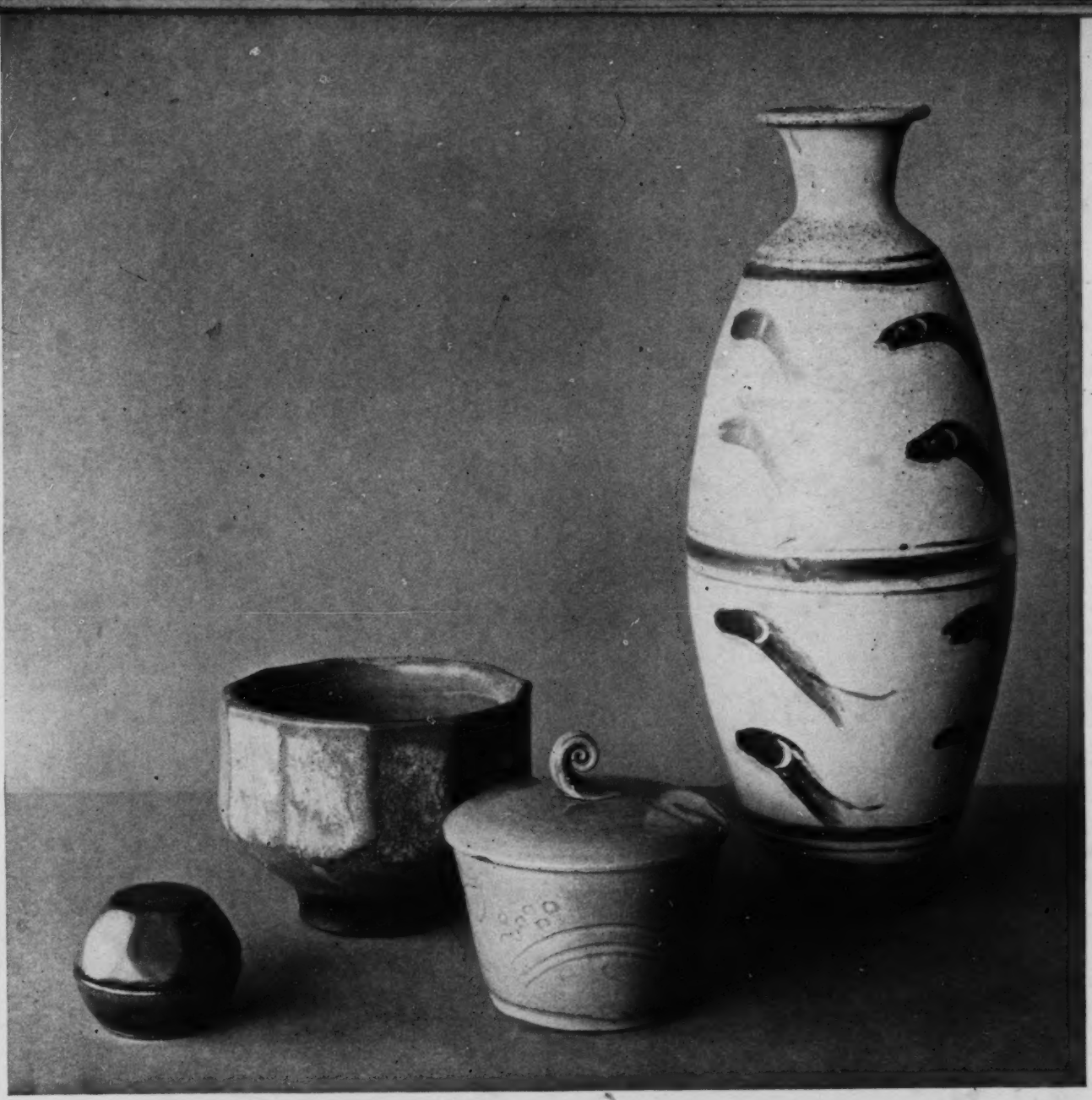
Earthenware services made for Heal & Son, Ltd., by Josiah Wedgwood & Sons, Ltd. from designs by Millicent Taplin, and by the Royal Worcester Porcelain Co. Ltd.

Staffordshire (New Hall) porcelain, late eighteenth and early nineteenth centuries.

Porcelain made by Josiah Wedgwood & Sons, Ltd. from designs by Victor Skellern and Keith Murray.

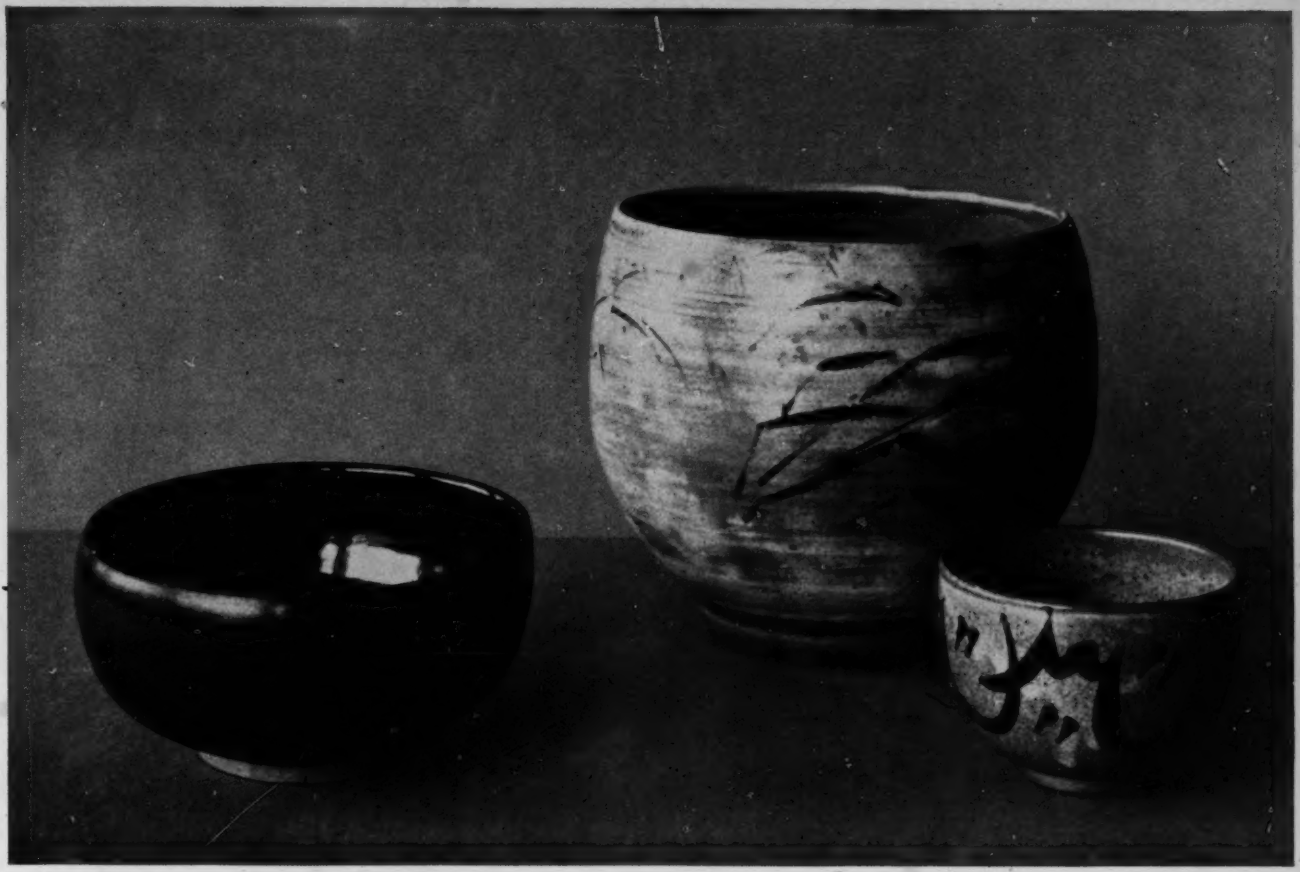


Corean and Chinese stonewares, thirteenth and fourteenth centuries.

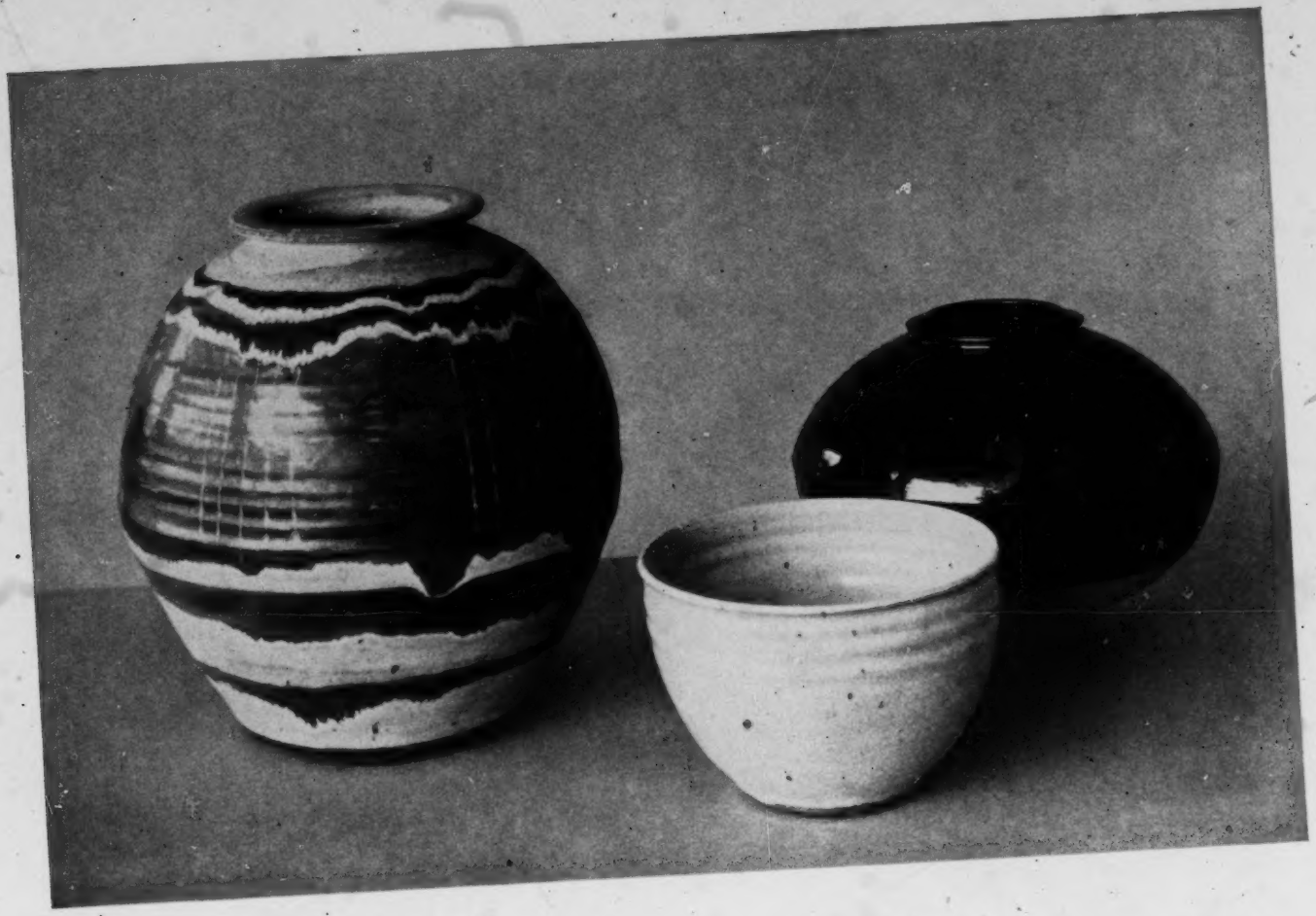


Stoneware made by Bernard Leach at St Ives. The box lent by Mr Bernard Rackham.

Chinese stoneware and porcelain bowl, vase and bottle, thirteenth century.



Stoneware bowls made by Bernard Leach (lent by Mr W. N. Edwards), Norah Braden (lent by Mr Henry Bergen), and W. Staite Murray (lent by Mr G. Eumorfopoulos).

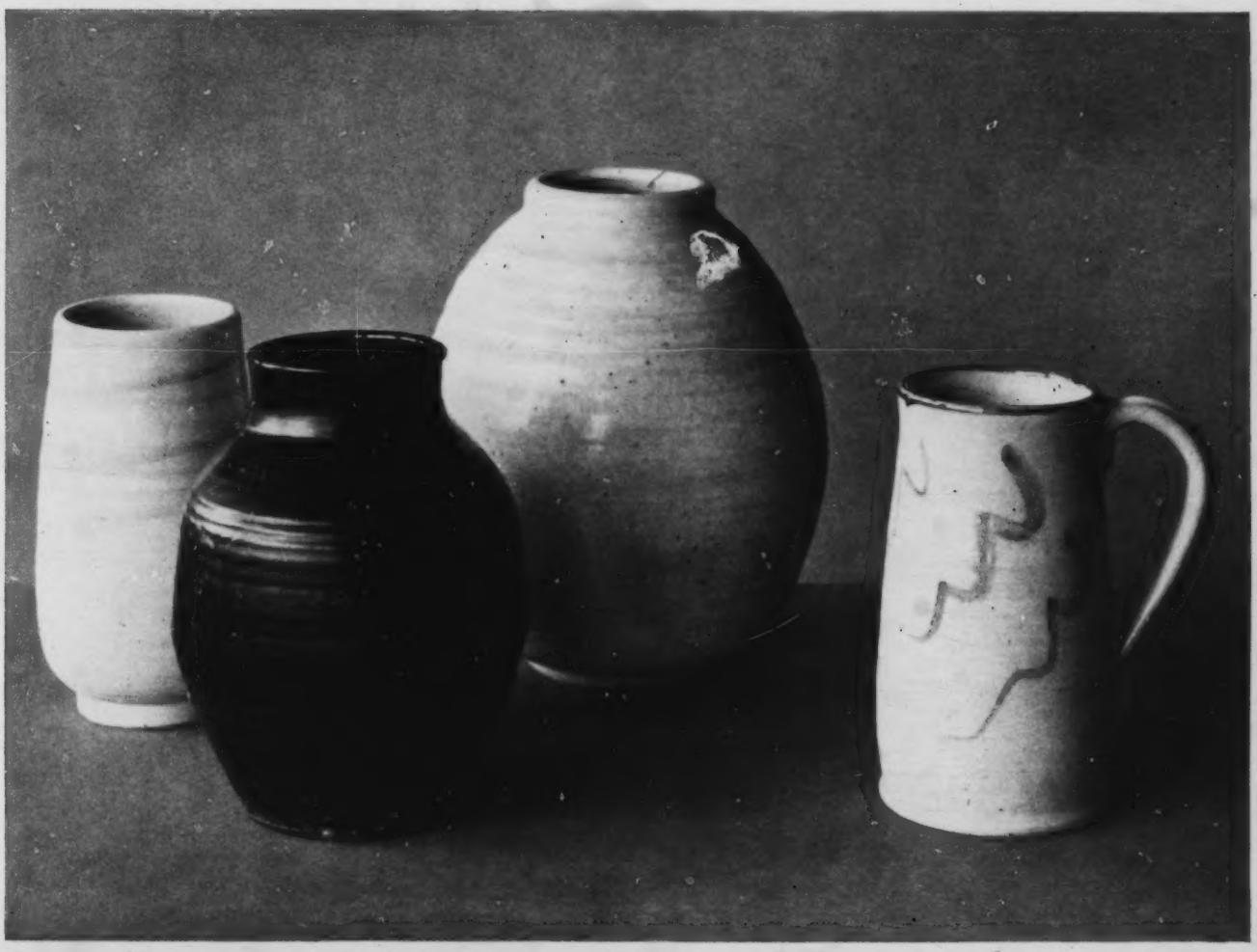


Stoneware vases by Katharine Pleydell-Bouverie, and a bowl by Norah Braden, lent by Mr G. Eumorfopoulos.

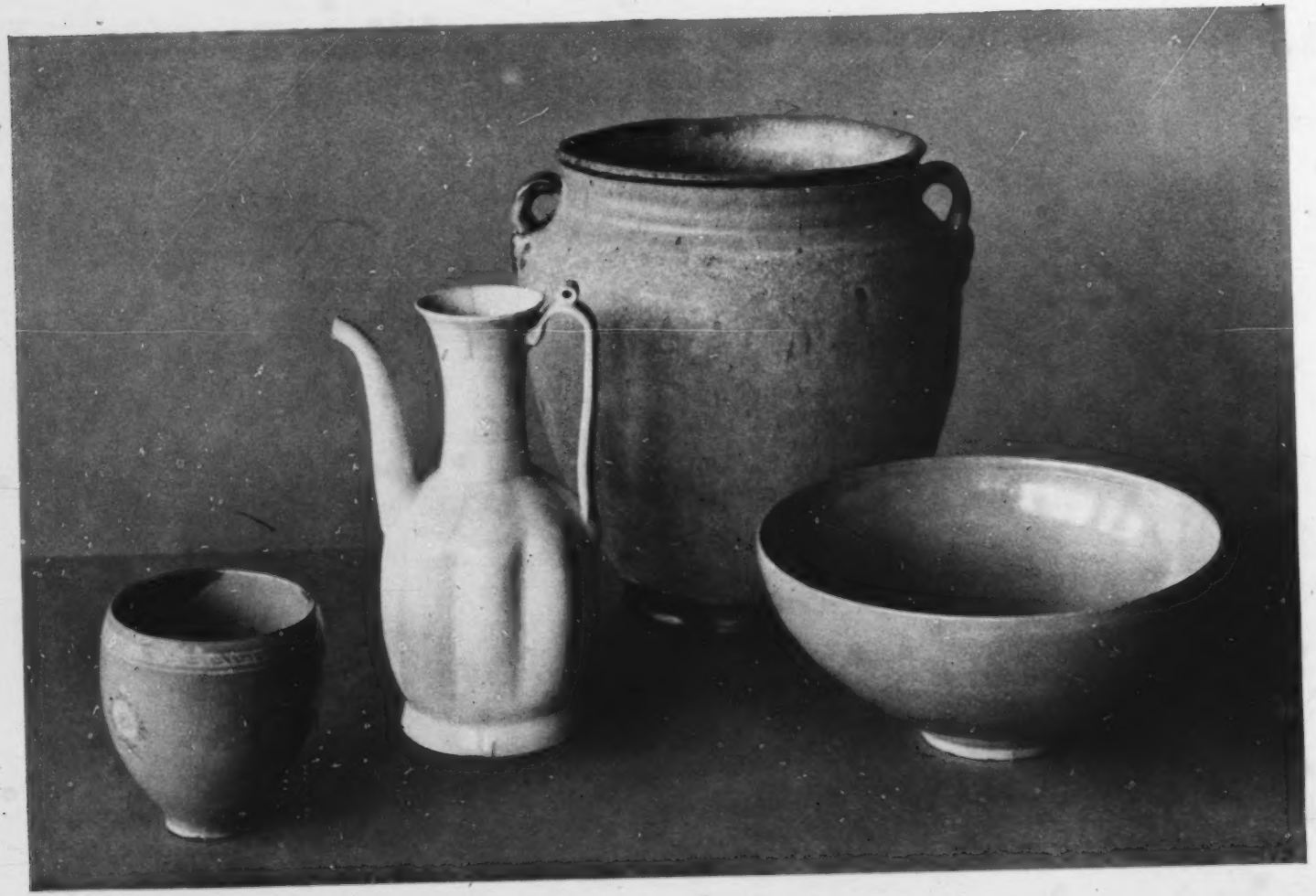
Stoneware vase, bowl and cactus pot made by W. B. Dalton.

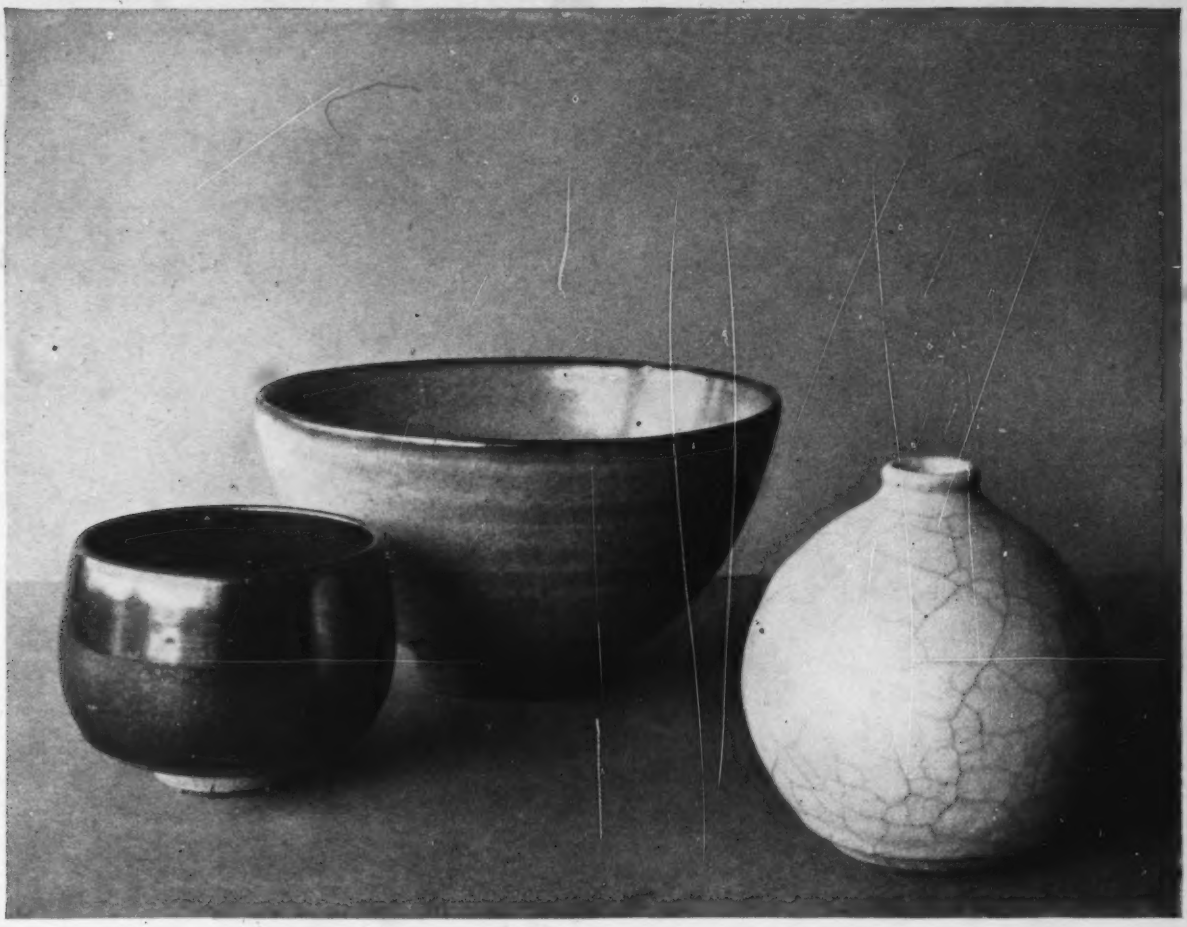
Stoneware vase by Katharine Pleydell-Bouverie; vase and dish (lent by The Three Shields Gallery) by Deborah Harding.

Stoneware pots made by Deborah Harding, and a black earthenware vase made by Michael Cardew (lent by Mr Henry Bergen).

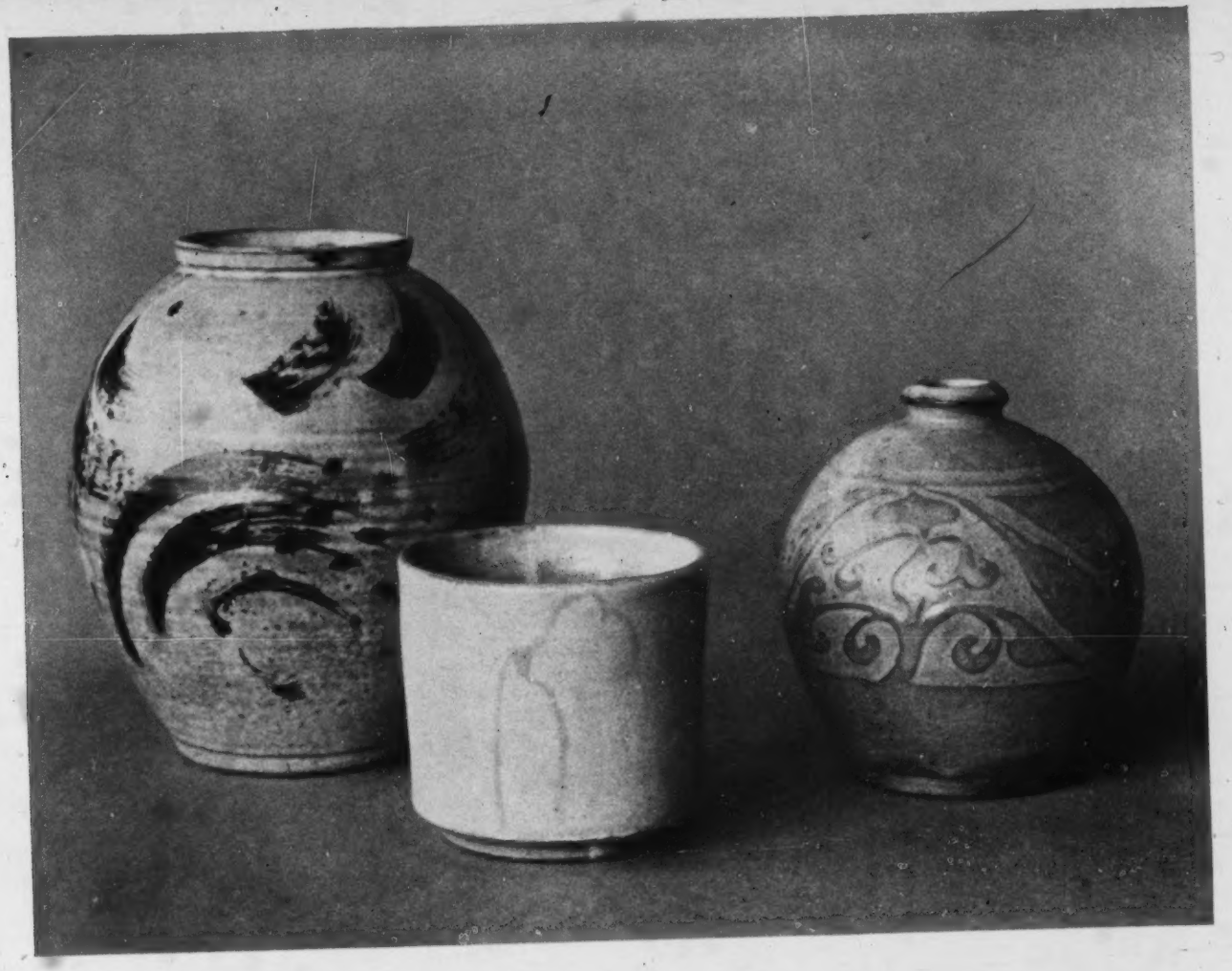


Chinese porcelain ewer and vase, and two
Corean porcelain bowls, thirteenth century.





Stoneware bowls made by W. Staite Murray (lent by Mr G. Eumorfopoulos) and Bernard Leach (lent by Mr Henry Bergen), and a vase by Katharine Pleydell-Bouverie.



Stoneware vase by Norah Braden (lent by The Zwemmer Gallery), a bowl by W. Staite Murray (lent by Mr Henry Bergen), and a vase by Bernard Leach (lent by Mr G. Eumorfopoulos).

Stoneware bowl and vases made by W. Staite Murray (lent from the Margaret Bulley Collection and by Mr G. Eumorfopoulos and Mr Henry Bergen).

Siamese, Corean and Japanese stoneware. The covered pot lent by Mr Reginald le May.

Unglazed stoneware. The flower pot made by Katharine Pleydell-Bouverie and lent by Mr G. Eumorfopoulos ; the other pieces by Norah Braden (the bowl lent by Sir William Rothenstein).

Earthenware designed by Harry Trethowan and John Adams and made by Carter, Stabler & Adams, Ltd., Poole.

Stoneware vases designed by Vera Huggins and a bowl by Reco Capey, made by Doulton & Co. Ltd., Lambeth.

Stoneware vase designed by Doris Johnson and made by Doulton & Co. Ltd., Lambeth, and a vase and dish designed by John Adams for Carter, Stabler & Adams, Ltd., Poole.

Stoneware vase and bowl designed by Vera Huggins and a vase by J. H. Mott, made by Doulton & Co. Ltd., Lambeth.

Painted dishes of enamelled earthenware ("blue-dash chargers"). Lambeth, second half of seventeenth century.

Painted earthenware dish and vase designed by Truda Carter for Carter, Stabler & Adams, Ltd., Poole; and a bowl designed by W. S. Mycock for Pilkington's Tile and Pottery Co. Ltd.

View of the Exhibition.

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